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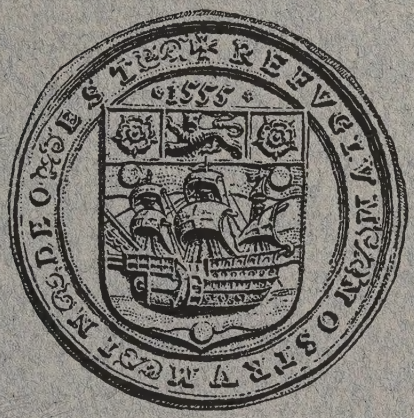

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1928

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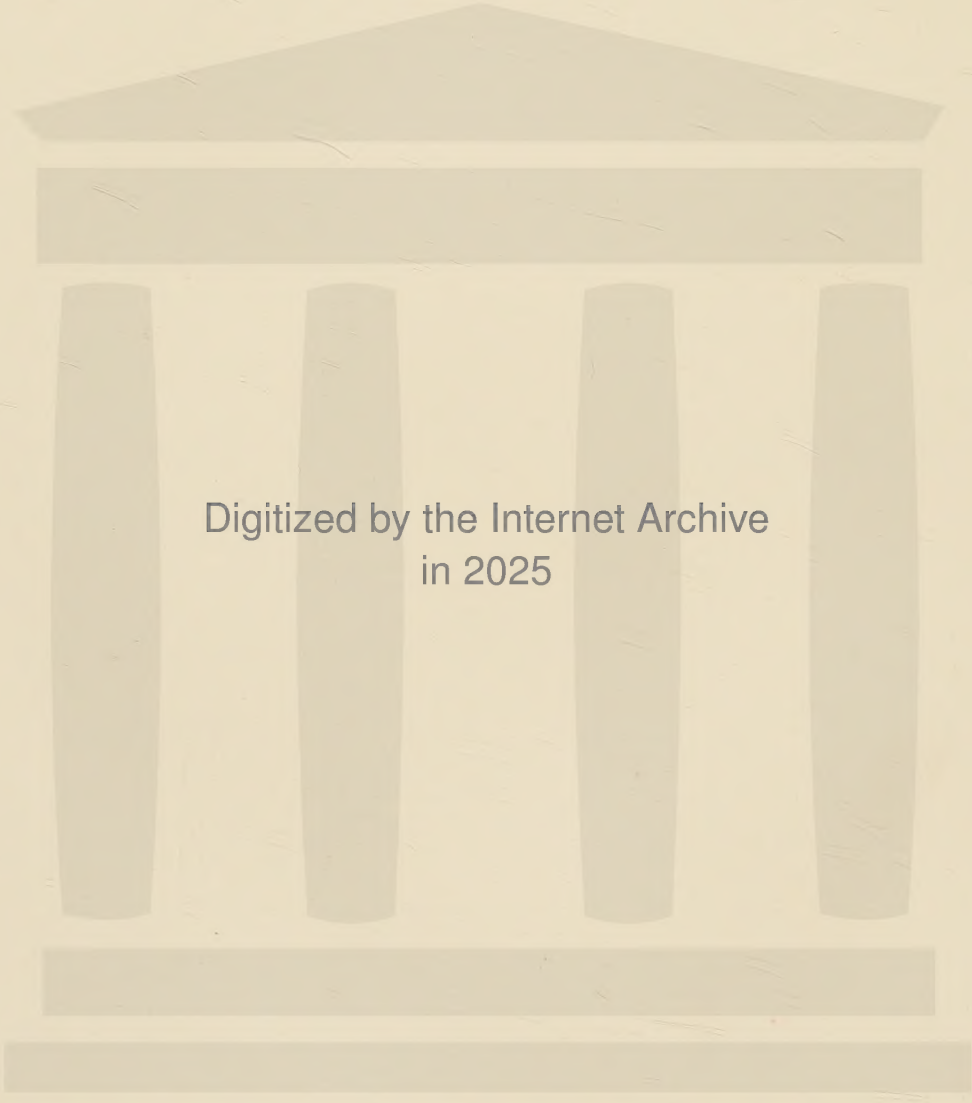

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I. A GREEK BRONZE HEAD, IIND CENTURY B. C.

THE BRITISH MUSEUM QUARTERLY — VOL. III. NO. 1

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1. A GREEK BRONZE HEAD.

THIS head (Plate I), recently bought from a dealer, is said to have been found at Mersina in Cilicia. It has been broken, apparently from a small statue of a goddess. The height of the fragment is 18·5 cm., the bronze is about 3 mm. thick and shows its original metallic surface, with some patches of green incrustation; the eyes are silver-plated and the diadem is inlaid with silver dots and stars. At the back of the head the break follows the upper edge of the diadem, which was evidently a joint; the neck is fractured at the bottom of the knot of hair, which is intact.

The type is Praxitelean, but the meagre forms and the fashion of the hair on the neck indicate a later date than the fourth century. It belongs to a somewhat affected class of severely classical works, the finest example of which (but in a different style from this) is the Aphrodite of Melos. The Aphrodite, and some other statues that can be dated by inscriptions, place the group in the second century B.C. A closely related work is the small marble head from Tralles in the Kunsthistorisches Museum at Vienna (R. von Schneider, *Album der Antiken-Sammlung*, Plate VI: back of head lost). This has the same high forehead, level, sharp-rimmed eyes, thin nose, and pinched mouth. It is significant that both these pieces are said to come from Asia Minor. The new head, undamaged and unrestored, is a valuable document in the history of the classical revival which is thought to have been a reaction against the extravagances of the Hellenistic schools. E. J. F.

2. THREE ATTIC WHITE LEKYTHI.

THE interest of the first of three sepulchral vases (Plate II *a*) recently acquired by the Department of Greek and Roman Antiquities lies in its technique rather than in its subject. A bearded man wrapped in a red cloak leans on his stick watching a woman hang a fillet on a tomb, which is shown as a tumulus resting on a brown base; in front is a stele crowned by a stepped pyramid with a phallus-shaped terminal. The ground of the vase is cream-coloured, on which the design is drawn in glazed paint; the outlines of the woman's flesh and of the tomb are filled with enamel-white. The

shoulder is cream-coloured, with palmettes and lotos in dull red and glazed brown. These details associate the vase with a clearly marked group of white lekythi (Fairbanks, B. iv. 3), which range in date between 460 and 450 B.C. There is one in the Athens Museum (no. 1825) very similar in style and subject.

The second lekythos (Plate II *b*) is about ten years later and shows the same cream-coloured background with the glazed paint retained for the maeander above the design, which is rendered in dull black outline with red details. The scene represents the death of a young Athenian, against whose untimely fate Victory appeals to Hermes, a stately bearded figure, who overlooks the tomb; on the lower steps of this is seated a young man in a black cloak. On the right come a bearded man and a second figure of whom little now remains; these no doubt represent the earthly relatives, as the two figures on the left show the deities concerned. Though injured, the design is a fine example of the drawing of the period. The height is 17½ in. (0·44 m.).

The third vase (Plate II *c*) is still later and may be dated to about 430 B.C., the period of the commencement of the Peloponnesian War. It commemorates the death in battle of a young Athenian citizen. In the centre is the tombstone, at the base of which is seated an Athenian lady holding her child; the husband, a youthful figure in full hoplite armour, stands before her clasping the child's outstretched arm, while behind her an attendant brings the customary jug and bowl for the libations at the tomb. The vase belongs to the later class of lekythi in which the glazed paint has entirely disappeared to be replaced by dull red. The design is carefully and finely executed, mainly in outline, but the cloak of the attendant is filled with red, while violet borders are found on the other figures. F. N. P.

3. EXCAVATIONS AT NINEVEH, 1927–8.

IN 1903–5 the excavations at Kouyunjik under Dr. L. W. King and myself resulted in the discovery, among other things, of a new building of Sennacherib on the eastern side of the mound, and the site of the Temple of Nabu near the southern corner of Ashur-banipal's palace. Of this temple an area of some 100 by 80 feet was

a *b* *c*

II. THREE ATTIC WHITE LEKYTHOI

III *a*. EGYPTIAN ROYAL STATUETTE

III *b*. SUSIAN POTTERY

cleared to a depth of 20–25 feet almost everywhere, up to the edge of a rectangular external mass of masonry of unburnt brick which surrounded this inner area, before the diggings were closed down in 1905. The excavations of 1927–8, in the cost of which I had the assistance of the British Museum, Merton College, Oxford, and the Percy Sladen Memorial Fund, were set afoot to finish the clearing of this mass of unburnt brick, in order to complete the plan of the temple, and in the hope of finding the cuneiform library of the temple, only a few tablets from which had hitherto been obtained. I was so fortunate as to have with me as colleague and assistant Mr. R. W. Hutchinson, who came out especially to study the pottery.

The work began on 18 October, and ceased on 24 February, and the results were twofold. We cleared practically the whole site of the temple (the western corner had been so destroyed by later builders that it was not worth the expenditure of clearance). Omitting for the present the post-Assyrian remains, until the coins found in them can be identified, the results may be briefly summarized as follows:

(1) The ground-plan of the temple was, roughly, a rectangle of about 180 by 160 feet, consisting of an external platform of unburnt brick masonry, varying from 25 to 60 feet in width, surrounding an inner rectangle (cleared in the previous diggings), in which there had been at least one courtyard and probably a garden, a well 90 feet deep and a latrine, both the latter containing bricks inscribed with the dedication of Sargon (721–704 B.C.). On the platform had been built the chambers of the temple with walls of unburnt brick, but owing to the destruction of Nineveh in 612 B.C., and the subsequent weathering and the activities of later builders, it was impossible to map them in detail. Along the whole of the south-eastern front ran a good limestone pavement about 15 feet wide, orientated at an angle of 35°, and restored in numerous places with inscribed slabs of Ashurbanipal, each recording his piety and gratitude for the overthrow of the Elamites. Judging from the numbers of these slabs found on the site whole or in pieces, there must originally have been three or four hundred of them. Elsewhere, on the platform and within the temple, towards the southern corner we

found a pavement of limestone slabs measuring some 17 by 11 feet, inscribed with the dedication of Sargon, praying for long life, the destruction of his enemies, and the fertility of the crops of the land, set, like the well, with their corners to the cardinal points, thus differing from the pavement facing the temple.

The two main gateways were in the north-east and south-east sides, the former having as threshold a great limestone slab (5 feet 3 inches by 4 feet 2 inches) also inscribed by Sargon in the same way. Under the south-eastern doorway we found the greater part of a beautiful little six-sided prism of Ashurbanipal, in about twenty-four pieces, giving an account of his buildings and his Elamite wars, obviously the foundation deposit. Near this was a slab of marble, some 4 feet by 2, sculptured with a scene from Sennacherib's campaign in the southern marshes, displaying Assyrian soldiers capturing the marsh Arabs in their reed boats, and the storming of a fortress called Ki-in-...

Among other objects found were several pieces of a sculptured slab about 10 feet high divided horizontally by a cuneiform inscription into two scenes, the upper being a spirited attack by a lion on Ashurnasirpal in his chariot, and the lower the king's thanks for his deliverance, the incidents being already known from the sculptures from Nimroud in the British Museum; a small limestone shrine; a small headless squatting figure of alabaster of Sumerian appearance from beneath the outer pavement; two pieces of a beautifully carved relief, similar to those on the Black Obelisk of Shalmaneser, of a foreign deputation bringing tribute; numerous vessels of pottery and glass, bronze and iron implements, and beads (some of the latter with gold fittings). Vestiges of the library were found, but it was obvious that it must have long ago been broken up, as the pieces which we found were few, small, and scattered.

One of the best and most important discoveries was, however, made in the last week. We had begun our last trench, hoping in a possibility of the library having been thrown out of one of the doors by the enemy at the destruction of Nineveh, and at a depth of some 23 feet we came on a chamber in excellent preservation with its walls of burnt brick still standing 3 feet high, in one of which was an

inscribed brick which showed that we had discovered one of the outer chambers of the palace of Shalmaneser II (858–824 B.C.). Close to it, on the same level, we found a large slab of Tukulti-Urta, with several lines of an historical inscription, which had been cut down in a succeeding reign to make a trough. Our trench had only just included this chamber, and it was obvious that the rest of the palace must lie in the undug earth near, probably in a very good state of preservation, where the low levels have been only a little disturbed by narrow test trenches in previous excavations. This discovery of a new palace of this period probably explains why we found here so many brick and stone inscriptions of kings from Tiglath-Pileser I (*c.* 1100 B.C.) onwards, who had recorded thus the building of their palaces. This should certainly be the next area to be dug on the Mound of Kouyunjik.

(2) Another discovery of great value was made in a trial excavation begun not far away at a spot where local indications encouraged a test trench. Here we found a building erected by Sennacherib for his son, according to the brick inscriptions, and within it there came to light a six-sided prism of Esarhaddon, perfect except where the pick had struck it, and more than a hundred pieces of other cylinders, some of them giving new material. Beneath the floor level of this building were two burials, one on top of the other, both in shortened baked clay coffins of Sumerian appearance. The skeleton was still in the lower one.

My colleague divides the pottery thus into three classes: (1) Prehistoric, painted with geometric designs, belonging to the Mesopotamian extension of the first Proto-Elamitic culture of Susa, as exemplified in the sites of Southern Babylonia; (2) Assyrian, (*a*) glazed, (*b*) red-painted, (*c*) fine plain, (*d*) coarse ware; and (3) Post-Assyrian.

R. Campbell Thompson.

4. AN EGYPTIAN ROYAL STATUETTE FROM SYRIA.

No. 118544 in the Department of Egyptian and Assyrian Antiquities (Plate III *a*), recently acquired, is the upper part of an Egyptian royal statuette, which was found in Syria or Palestine, in alabaster of the usual Egyptian kind, and represents a king (originally)

standing, with a rectangular plinth behind his figure, which is preserved as far down as immediately below the breast. He wears a plain round wig of a kind that kings are often represented as wearing under the XIXth Dynasty, with the royal uraeus. This is broken off, and the nose and mouth of the face are also damaged. In any case, however, it would have been difficult to identify the king, as there is no inscription, and, besides, the face has not much character, and the object is obviously an ordinary official figure. All that can be said is that it is certainly, judging by its style alone, a king of the XIXth Dynasty, and probably intended for Rameses II, though Meneptah or any other king of the time up to and including Rameses III (XXth Dynasty) might be the subject. It is an interesting relic of Egyptian domination in Palestine and Syria. Its height is 9½ inches (24·1 cm.). H. R. H.

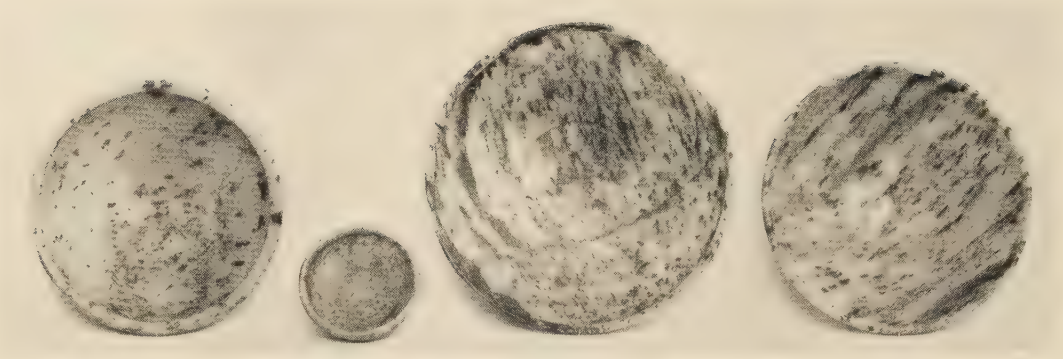
5. SUSIAN POTTERY.

A SMALL collection of Elamite pottery of the II Susian style (Middle Bronze Age, *c.* 2500 B.C.) has been acquired by the Department of Egyptian and Assyrian Antiquities, examples of which are illustrated in Plate III *b*. The ware is buff with a drab or red-brown surface, on which the decoration is painted in dull black. The two larger vases in the photograph have characteristic decoration, that of 118740 being specially notable with its spreading feather-like designs. The smaller vase, 118741, between them, has geometric panels alternating with a free field on which are scattered birds and mullets (stars with open centres). No. 118747 is very interesting on account of its tripod character; it has three beak-like feet. The others speak for themselves: the influence of metal-work is clearly visible in their shapes. The height of No. 118740, the tallest, is 8 inches (20 cm.). H. R. H.

6. BABYLONIAN AND EGYPTIAN ACCESSIONS.

THE Department of Egyptian and Assyrian Antiquities has recently acquired various Babylonian and Egyptian antiquities of interest. Among these (Plate IV) may be specially noted: (1) a fine set of small Sumerian weights in haematite and in onyx, in the

IV. BABYLONIAN WEIGHTS AND SEALS

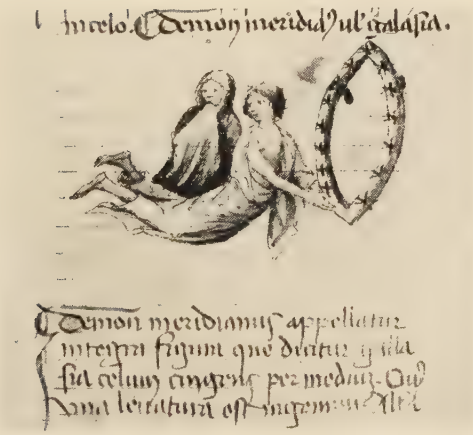


V *a*. DIORITE BOWLS OF IIIRD DYNASTY

V *b*. ALABASTER VASES OF XIITH DYNASTY

VI *a*. PTOLEMAIC OFFICIAL

VI *b*. STELA OF ISIS-HATHOR



VII. ASTRONOMICAL MS., XVTH CENTURY

forms of frogs and cowries (in haematite only), and ducks (in both materials). These weights, which date between 3000 and 2500 B.C., were probably used to weigh gold and other precious metal. Another duck-weight of onyx has its original silver ring for hanging it on to the beam of a balance. With these were also acquired (2) a set of early Sumerian cylinder-seals of limestone with deeply cut designs of ibexes, crosses *paté*, &c. Among the Egyptian objects are specially notable: (1) a fine collection of stone vases of various periods from the predynastic age till the XVIIIth Dynasty, including some fine diorite bowls of the IIIrd Dynasty and alabaster vases of the XIIth (Plate V); (2) a limestone standing statuette of a Ptolemaic dignitary, of fine work (Plate VI *a*); (3) a Roman figure of the god Min, in serpentine; (4) a weight, inscribed '60', of grey granite, in the form of a hawk's head, 6 inches high and weighing approximately 12 lb. (of uncertain date after the XIXth Dynasty); (5) a set of XIIth Dynasty dolls of pottery and wood, one (the head only) with human hair; and (6) two limestone stelae with representations of worship of Isis-Hathor as the tree-goddess, shown as a tree with human arms, of the Ptolemaic period (Plate VI *b*). H. R. H.

7. AN ILLUSTRATED ASTRONOMICAL MANUSCRIPT.

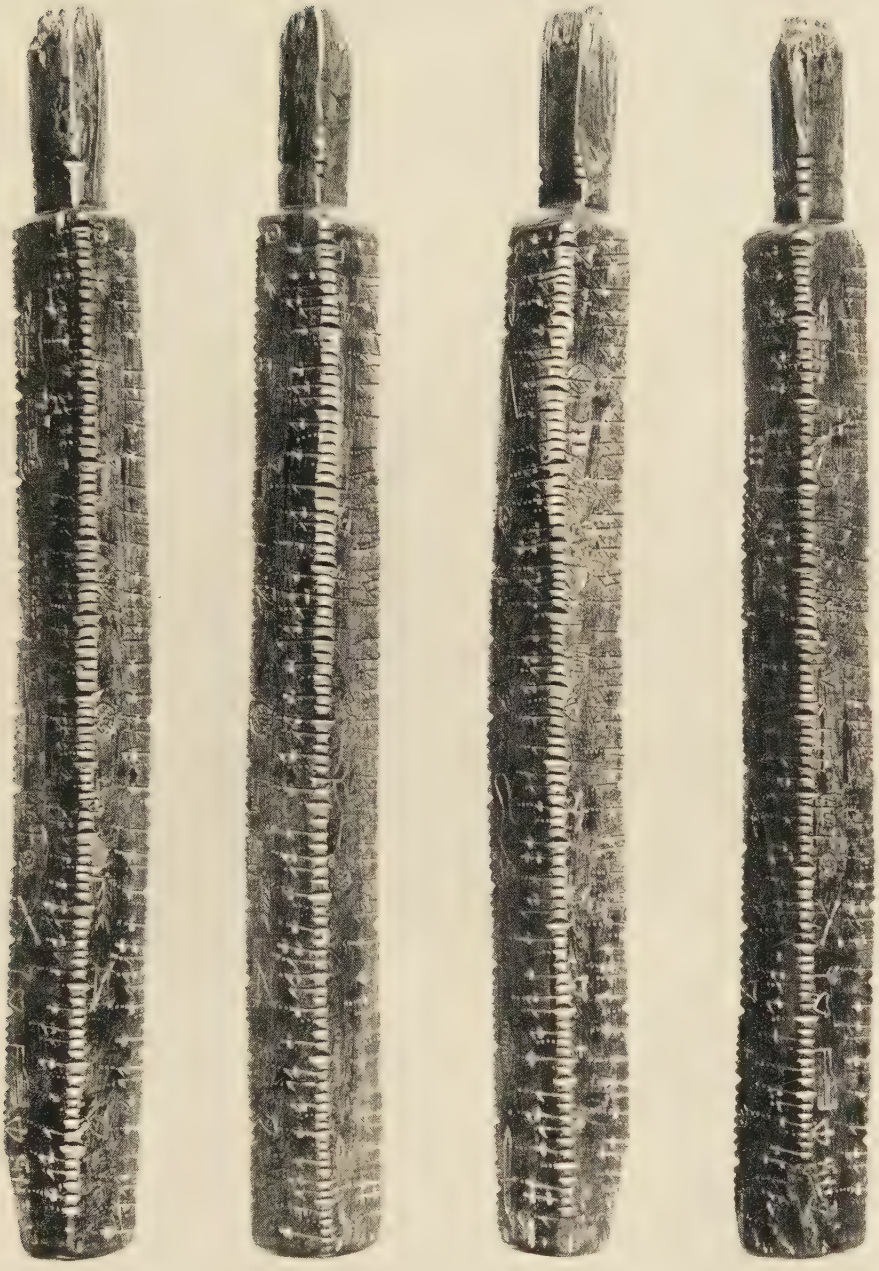
A FIFTEENTH-CENTURY manuscript on the calendar, astronomy, and other subjects, recently acquired, presents more than one feature of interest. The tract on the calendar with which it begins is anonymous, but seems to have been compiled about 1286 and may be partly borrowed from Bono of Lucca. In any case its contents are stock matter in tracts of this kind, but a 'kalendarium stellatum et festivum' among the tables which follow seems to point to Treviso as the place of origin, St. Liberalis, a characteristic saint of that diocese, having a red-letter day, and the dates used as examples are round about 1436–48. This is the probable date of the writing of the manuscript, which seems to have been made for some one bearing the arms *argent*, a lion rampant *gules*, possibly of the Barozzi family of Venice, though these arms are too common to give any sure indication. A 'tractatus de arbore amoris' is a piece of dull moralizing, and chronological and geographical matter also

contained in the latter part of the manuscript is of small interest, but from fol. 40 to fol. 65 we have a more elaborate astrological work purporting to be taken from a book by that mysterious person Michael Scotus, of whose actual work very little is known. Both this and the treatise on the calendar at the beginning of the book are illustrated with tinted drawings not devoid of spirit, as may be seen from the plate (Plate VII). Thus we have two sets of drawings of the zodiacal signs, one set each of the other less commonly depicted constellations, of the planets and of the months' occupations. But a much more unusual addition to the book occurs near the end, a contemporary full-page copy, elaborately, if poorly, executed, of the Coronation of the Virgin by Antonio and Giovanni de Murano painted in 1444 in the church of St. Pantaleone at Venice. Opposite this is represented a celestial phenomenon (lunar halo and cross) seen at Justinopolis (Capo d'Istria) on the night of 3 April 1454, with a note of the capture of Constantinople on 1 May of the previous year.

J. P. G.

8. THE AWDRY CLOG-ALMANACK.

IN this country there is good reason for associating clog-almanacks with Staffordshire, and the best early treatment of them is in Plot's *Natural History* of that county, published in 1686. The subject was again discussed by Dr. J. Barnard Davis in 1867 (*Archaeologia*, xli. 453), and English examples have since been examined by Dr. E. Schnippel (*Die Englischen Kalenderstäbe*, Leipzig, 1926). Four of the type have been in the Museum for many years, one larger and three smaller than the specimen recently obtained from Miss Awdry, whose uncle, Mr. W. S. Awdry, bought it between 1858 and 1860 at a cottage sale in West Felton, Salop. It is represented in four aspects on Plate VIII, the four edges being each notched for a quarter of the year, in groups of seven days separated by deeper cuts. The original is a heavy wooden rod of square section with a handle at one end, the entire length being 19½ inches; and the order in which the edges are to be read is indicated by the notches on the handle. Their use implies a knowledge of the Church almanack published in the Prayer Book; and they become perpetual almanacks with the use of golden numbers



VIII. THE AWDRY CLOG-ALMANACK

IX *a.* SEAL OF THE MUSCOVY MERCHANTS, 1555

IX *b.* SEAL OF THE EASTLAND COMPANY, 1579

and the symbols of saints. The golden number, which indicates each new moon according to the year's place in the Metonic cycle of nineteen years, is engraved on the left of each central edge as here shown, and to economize space the Roman numerals are adapted, the figures below five being represented by dots, the number five being a line meeting a shorter one at an angle, ten being a line with a short cross-stroke, and fifteen like five with an additional cross-stroke. The red-letter and many of the black-letter days have their appropriate symbols on the right of each central edge; conspicuous in the photograph are an axe for St. Paul (25 January), a heart for the Annunciation (25 March), two bracket-shaped lines for St. Dunstan (19 May), a rake for the hay-harvest on St. Barnabas' Day (11 June), a gridiron for St. Laurence (10 August), a pair of shoes for St. Crispin (25 October), and a bottle-shaped object for St. Lucy (13 December). The notch for 5 November is prolonged, and shows that the clog dates after the Gunpowder Plot, which became a red-letter date in 1608. The probable range of these almanacks is about 1540–1640, and the earliest seems to be the largest one in the Museum, which has H R at the square end, probably the owner's initials (as on the Finch specimen in the Chetham Library), though Mr. J. W. Gordon suggests that the letters stand for Henricus Rex, and thinks it dates between 1538, when Henry VIII became Head of the Church, and 1547, the year of that monarch's death. R. A. S.

9. TWO SEALS OF TUDOR TRADING COMPANIES.

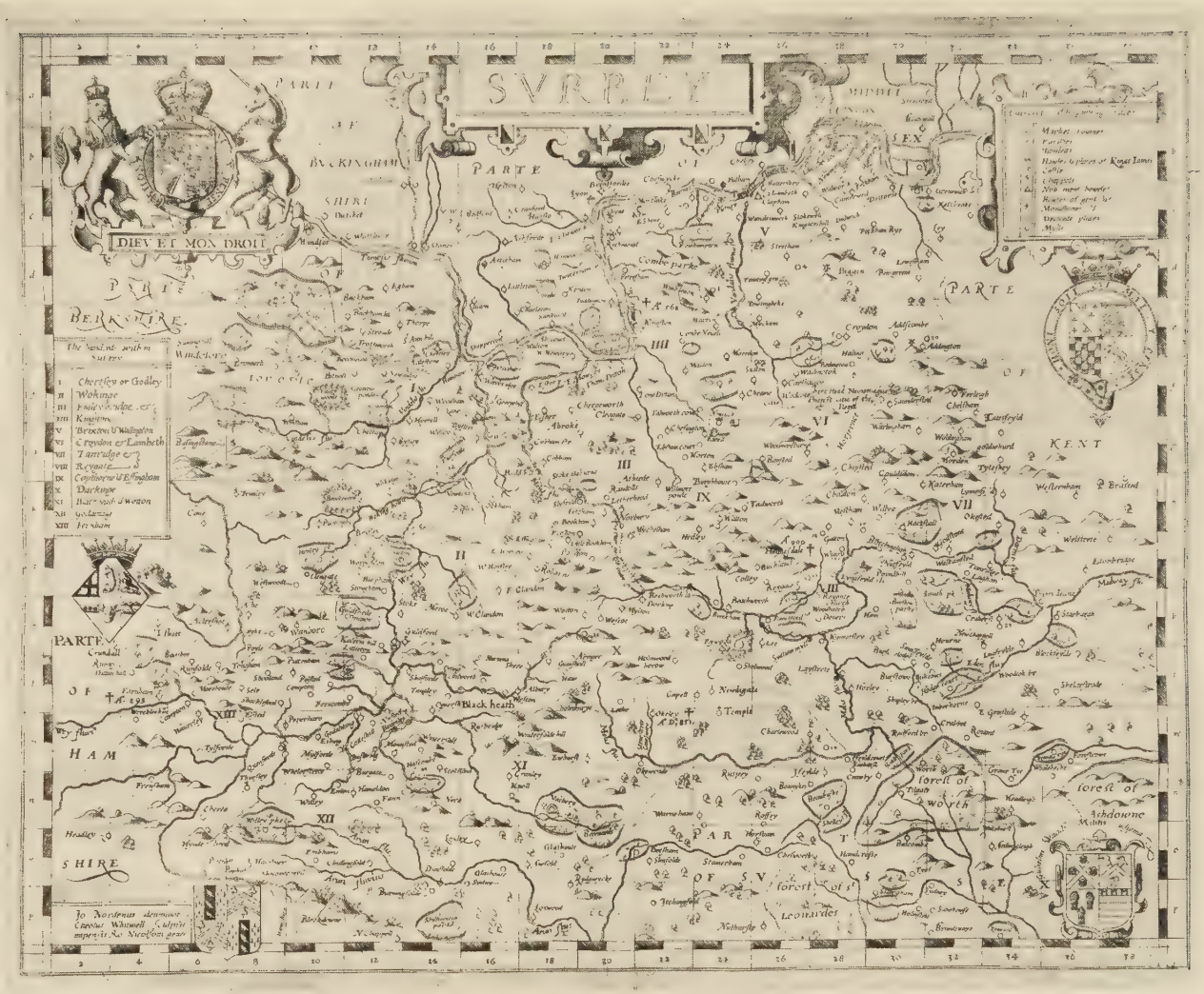
TWO silver matrices of English chartered companies came into the hands of a publican in Hackney some twenty years ago, but the site and circumstances of their discovery are unrecorded. The smaller and earlier (Plate IX *a*) is of massive construction, 2 inches in diameter, with a solid semicircular handle hinged to the back. A shield bears the arms of the Muscovy Merchants without mantling, supporters, or crest, and a surrounding legend REFVGIVM NOSTRVM IN DEO EST instead of the usual GOD BE OUR GOOD GUIDE. In the field above the coat is the date 1555, when a charter was granted by Philip and Mary to a joint-stock company controlled by two

governors, four consuls, and twenty-four assistants, to trade with Russia and discover new markets. This was a direct result of Chancellor's voyage in 1553 when he reached the White Sea and Archangel, and for the first time opened up communications with Russia. The charter is published in Hakluyt's *Voyages, Travels, and Discoveries*, vol. i (1809), pp. 298–304, and names Sebastian Cabot as the first governor.

The second seal (Plate IX *b*) is 2·7 inches in diameter with an open-work semicircular handle hinged to the back, and the die cut to give high relief. On a shield are the arms of the Eastland Company with an allocamelus or ass-camel as crest, two bears as supporters, and elaborate mantling. The motto is DISPAIR NOT, and the date 1579 above the crest is that of Queen Elizabeth's charter, which was granted to regularize the Baltic trade in opposition to the Steelyard, and gave a local monopoly to sixty-four original members of the Fellowship, including four London aldermen, mercers, drapers, armourers, and a widow named Margaret Bond. These had been trading to the East of Europe since 1568, and foreigners were excluded from the Company. The Acts and Ordinances of the Eastland Company have been edited for the Royal Historical Society by Maud Sellers (1906); and it is pointed out in *Select Charters of Trading Companies, 1530–1707* (Selden Society), that the privileges granted by the charter sank in value when the trade was flung open by statute in 1672. R. A. S.

10. AN EARLY MAP OF SURREY.

THE only known copy of an early reissue (*c.* 1610) of John Norden's Map of Surrey has been acquired by the Department of Printed Books (Plate X). The original issue of this map, dated 1594, which is probably the earliest separately published map of Surrey, is also only known from a single copy which was recently acquired by the Royal Geographical Society. Norden, who was one of the pioneers of English cartography, projected the publication of a series of topographical descriptions, accompanied by maps, of the counties of England. Lack of funds, however, prevented his carrying out his plan. Only two such descriptions (those of Middlesex and



X. AN EARLY MAP OF SURREY, *c.* 1610

En tibi magnanimæ ſpiramina Principis ora.
Omnia quam mundi miruntur regna, venuſtæ
Non decus ob formæ tantum, prolemq; decoram,
Innumeraſq; animi dotes, quas divite dextra
Fudit ei natura potens: ſed mascula virtus,
Religionis amor, fidei conſtantia mentes
Plus rapit attonitas hominum, quàm forma vel oris
Gratia rara ſui. Rege hæc genitore creata,
Regalis necnon genitrix & Regia coniux,
O pudor, o probrum, noſtriq; infamia ſeculi
Barbarico ritu, contra ius, fasque, piumque,
Carcere bis denos latuit detenta per annos:
Imperioque trucis fœdaque viraginis Angliæ,
(Nulla Caledonis qua bellua fœtior undis
Innatat, aut Lybicæ campos percurrit arenæ)
Fuſſa mori tandem, ſuperas conceſſit in auras.
Mortis at horrendam faciem, monumenta loquentur
Omnia ſcriptorum, Deus ulciſcetur, & illi
Præpoſiti populis Reges, quos publica cauſa
Spectaq; Maieſtas et Regia iura mouebunt.

XI. MARY QUEEN OF SCOTS, BY WIERIX

Hertford) were published in his lifetime; but the maps of a few other counties appeared without letterpress, this map of Surrey being amongst them. Very few copies of these originals have survived.

The engraver of the map was Charles Whitwell, who is known as the engraver of a number of late sixteenth-century maps. The date of the reissue cannot be fixed definitely; but as the watermark (of a type found in several geographical works of the period) contains the date 1610, it seems probable that this issue appeared in, or shortly after, that year. It differs from the original issue in the following particulars: the date has been removed from the imprint; in the list of symbols, 'King James' has been substituted for 'Queen Eli.'; and in his coat-of-arms, which is shown on the map, William Waad (or Wade) is described as 'militis' instead of 'armigeri', he having been knighted in 1603. R. F. S.

11. CORRESPONDENCE OF CARDINAL POLE.

THE manuscript newly acquired is a folio volume of 294 leaves written in Italian, late in the seventeenth century. It contains copies of letters, which are mainly of an official nature, from Cardinal Pole, covering the years 1549–58. This period is by far the most important in Pole's life, including his mission as legate to the English Court, his complicated relationship with the Emperor Charles V and with Henry II of France, and finally his elevation to the Archbishopric of Canterbury, which position he held until his death in 1558. A number of letters from Queen Mary to Pole are also included, and are interesting as illustrating the gradual re-establishment of the Roman Faith in England.

The manuscript contains a certain amount of material which is apparently unknown, including a letter to Julius II of 12 February 1554, which is not found in Codex xxiv, Cl. x, of St. Mark's Library at Venice, which this manuscript seems to resemble; and the fragment dated London, Christmas Eve, 1554, is here attached to a letter from Priuli, Pole's friend, to Francesco Stella, which also does not appear in the Venice manuscript. There are also certain other letters which do not appear to be found in the Venice book, and in some cases it would seem that our manu-

script is a more accurate text, although a number of letters are carelessly dated. F. W.

12. PORTRAIT OF CHARLES II, BY SHERWIN.

FROM the sale, on 15 February, of the Rev. Lewis Gilbertson's choice collection of early mezzotints and other engraved portraits, the Museum has obtained a few rarities by gift. Chief of these is the very rare line-engraving by W. Sherwin of Charles II (whose portrait by Sherwin in mezzotint the Museum already possessed), bought by the National Art Collections Fund and presented in memory of Sir Sidney Colvin. It is an outstanding work by an English engraver who is one of the few, besides Faithorne, who can be compared at all to their contemporaries in France. It shows the influence of the French school under Louis XIV in the general arrangement of the oval portrait resting on a socle, the coat-of-arms, and wreath. It is a bust of the King in armour, with a large wig, profuse in curls. The total dimensions are 20 by 15⅛ inches.

13. PORTRAITS BY JOHN OLIVER.

TWO very attractive little portraits of a negro and negress, engraved in mezzotint by John Oliver about 1683, were also acquired at the Gilbertson sale and presented to the Museum by two friends of the collector, Lady Carmichael and Miss Farquhar. The white collars and the woman's cap, in contrast to the black faces for which mezzotint is ideally suited as a medium, make charming arrangements in black and white out of material which might have been quite uninteresting in less skilful hands. The subjects, however, are not original inventions of Oliver, but are copied from etchings by Hollar of much earlier date (1645). Both prints were reproduced in the April number of the *Print Collector's Quarterly*.

14. PORTRAIT OF MARY, QUEEN OF SCOTS, BY WIERIX.

ANOTHER valuable accession is the very rare portrait of Mary, Queen of Scots, by Wierix (13⅞ by 10¾), bought at the Morrison sale (Plate XI). The oval portrait is flanked by allegorical figures of Faith and Hope, surmounted by angels holding wreaths and the

martyr's palm, and the Queen's execution is represented below in two scenes. The verses referring to her death, signed 'G. Cr. Scotus', are the work of the Scottish jurist and humanist, George Crichton (1555?–1611), most of whose life was spent in Paris. Another scarce portrait of Mary Stuart, by Léonard Gaultier, and one of Darnley, were bought at the same time.

15. PRINTS FROM THE NORTHWICK PARK COLLECTION.

THE fine selection of portraits from the Morrison collection, presented last year, has been followed after a short interval by a similar acquisition of numerous engraved portraits, chiefly foreign, from the large collection formed in the last century by Lord Northwick. The two acquisitions between them have added more than 700 fine engraved portraits to the Department, and will greatly strengthen, especially, the collection of portraits of the Royal Houses of Europe.

The prints from Northwick Park include a certain number of early woodcuts of considerable rarity, including the fine coloured frontispiece, attributed to Wolgemut, of a folio breviary printed at Bamberg in 1495, with the portrait and arms of Rupert of Bavaria, Bishop of Ratisbon, and SS. Peter, Paul, and Wolfgang, and an 'Ecce Homo', dated 1522, by Hans Weiditz. Four chiaroscuro woodcuts are of exceptionally fine quality; two by Ugo da Carpi, printed in green, one by Andreani, and one by Jodocus de Curia after Frans Floris. Scarce etchings and engravings of the Flemish and Italian schools of the sixteenth and seventeenth centuries will fill many gaps in the collection, which possessed hitherto, for instance, nothing by the Flemish etcher Lucas Gassel, and has still a very imperfect set of the etchings by Hans Bol, to which the Northwick Park collection has contributed. Among the Italian prints may be mentioned the Seven Wonders of the World, etched by Antonio Tempesta, complete in two states, one of which is before the monogram and the engraved inscriptions.

It is a great advantage to the Museum when owners of large (or even of small) miscellaneous collections are kind enough to allow

it to pick the prints which it actually needs, often of little interest to the present generation of private collectors and consequently of small market value, without the many risks of a public auction, which include that of the prints desired being in the same lot with a large number of others not required for the Museum.

16. GIFT BY THE CONTEMPORARY ART SOCIETY.

THE Contemporary Art Society has made another gift of about seventy modern prints, which include etchings by Austin, Belcher, Detmold, Nevinson, Osborne, Lespinasse, and Steinlen, lithographs by Grant, Henderson, and McLure Hamilton, and woodcuts by Gordon Craig, Gibbings, Gill, Leighton, Pellew, Frank, Ten Klooster, and many other artists. The only drawing included in the gift is a pencil study by Sir David Cameron, R.A., for his etching, 'Place Plumereau, Tours'.

17. PRINTS AND DRAWINGS: OTHER ACQUISITIONS.

AMONG other drawings recently acquired are two typical landscapes in brown wash by Alexander Cozens, whose work of this particular kind was hitherto unrepresented; a pair of drawings in water-colour by J. H. Benwell (1764–85), which were engraved in 1786 by Bartolozzi as 'Jemmy's Farewell' and 'Jemmy's Return', illustrating the ballad of 'Auld Robin Gray'; and a beautiful small water-colour by another rather rare artist of the eighteenth century, William Taverner. Of the more modern drawings the following especially deserve mention: a pencil portrait by W. Strang of Thomas Hardy, O.M., drawn in 1894 as the study for an etching (presented by J. Craig Annan, Esq.); a fine water-colour of Mount Etna by Mr. Cecil A. Hunt, R.W.S. (the gift of the artist); three water-colour sketches (cow, marine, Norman peasants) by Eugène Boudin, and a large pencil drawing by Toulouse-Lautrec, which contains a slight portrait sketch of Charles Conder.

18. PRINTS BY CZECHO-SLOVAK ARTISTS.

FROM the collection of prints exhibited last year in several English galleries by the Hollar Society, of Prague, a generous

selection was made by the Government of Czecho-Slovakia for presentation to the British Museum, and thirty specimens of Czech etchings, lithographs, and woodcuts are now exhibited, in succession to a similar display of modern Polish prints. There is not space, unfortunately, for what is, perhaps, the finest work among them, the very large woodcut portrait of President Masaryk by Švabinský. The subjects vary from views in Prague (T. F. Simon, J. Stretti-Zamponi, Vondrouš) and other motives from Bohemian scenery (Alex, Braunerová, Tondl) to such imaginative compositions as the woodcuts of F. Kobliha and the sculptor František Bilek. A lithograph by Rambousek and some of the woodcuts by Simon and Jaronek are printed in colours. There is a high general level of accomplishment.

19. THE POTTER COLLECTION OF TOPOGRAPHICAL PRINTS.

THE topographical collection bequeathed by Mr. George Potter, of Highgate, consists of a great quantity of views, plans, memoranda, and portraits relating to the northern suburbs of London, accumulated by the late owner with great industry and intimate knowledge of the locality. The collection will not be available for reference till it has been more completely arranged on a geographical system and bound in volumes. Before this is done it needs to be purged of some superfluities of ephemeral interest. The collection will be valuable as supplementing, in a northerly direction, the Crace collection, which hardly extends beyond the urban parish of St. Pancras. C. D.

20. WARREN HASTINGS'S DUEL WITH PHILIP FRANCIS.

THE materials for the history of this famous duel have been enumerated by the late Lord Curzon in his book, *British Government in India*, 1925, ii. 153, where is printed for the first time Hastings's own account of the affair from his private diary, now Additional MS. 39878. Hastings's letter to his wife after the duel has been for long on exhibition in the Museum. But a document of even more poignant interest has recently been acquired under the

bequest of Miss Marian Winter, daughter of the old rector of Daylesford and great-niece of Mrs. Hastings. This is the letter written by Hastings on the eve of the duel to be delivered to Mrs. Hastings in the event of his fall. The duel was fought on 17 August 1780, and the letter is dated the preceding day. The pair had then been married exactly three years, and the letter bears all the marks of that 'romantic and consuming affection' which Lord Curzon notes as characterizing Hastings's attitude towards his wife. The will mentioned in the postscript appears to be lost, but was perhaps similar in terms to the will dated two years later, 4 September 1782, now also in the Museum under the same bequest, in which Hastings leaves all his property to his wife. R. F.

Calcutta 16 Aug^{t}. 1780.

My beloved Marian

My Heart bleeds to think what your Sufferings and Feelings must be, if ever this Letter shall be delivered into your Hands. You will too soon learn the Occasion of it. On my Part it has been unavoidable.—I shall leave nothing which I regret to lose but you, nor in my last Moments shall I feel any other Affliction. Let it be a Consolation to you to know that at this Moment I have the most grateful Sense of all your past Kindness, and of the unremitted proofs which you have daily and hourly afforded me of your Affection.—For these may God reward you! I know not how.—How much I have loved you, how much beyond all that Life can yield, I still love you, He only knows.—Do not, my Marian, forget me; but cherish my Remembrance to the latest Hour of your Life, as I should yours were it my Lot, & my Misery, to survive you.—I cannot write all that I feel & that my Heart is full of.

Adieu my best Wife, and most beloved of Women. May the God of Heaven bless & support you!—My last Thoughts will be employed on you.—Remember & love me. Once more farewell!

Your
Warren Hastings.

P.S. I shall enclose with this the Key of my Bureau. In the Upper Part you will find my Will, which is so marked in large Letters.

21. A GRANGERIZED HISTORY OF RUTLAND.

THE Department of Printed Books has received by gift from Dr. J. H. Philpot, M.B.E., a copy of James Wright's *History and Antiquities of the County of Rutland* (1684) which was at one time the property of Thomas Blore, the topographer, who elaborately 'Grangerized' it by the insertion of a mass of genealogical and topographical matter in manuscript. Blore had projected a history of the county of Rutland which was to appear in six parts, but he only published (in 1811) one part of the work—that dealing with the East Hundred and the Hundred of Casterton Parva. The material inserted by him in this copy of Wright's history of the county was no doubt collected with a view to his own more comprehensive work. A considerable proportion of it consists of carefully executed pedigrees of county families, with their coats-of-arms in colours; these were promised in Blore's prospectus of his *History* as 'the genealogies of respectable families now or heretofore resident in the county'. The volume, as it stands, comprises a valuable body of information respecting the early history of Rutland. R. F. S.

22. GREEK COINS.

THE most important coin recently acquired by the Museum is an electrum stater of Asia Minor of the so-called Milesian standard. The obverse type is two lions' heads, face to face, with grinning jaws, and the reverse the characteristic three punch-marks, which, with the weight, suggest the place of issue as the kingdom of Lydia or the city of Miletus. Above and below the main type are two objects of uncertain significance, one perhaps a crescent with star. The coin is unique and hitherto unrecorded (Plate XII, Fig. 1).

There has also been purchased an important series of sixteen gold and electrum coins of Carthage, bearing the head of Demeter on the obverse and a horse on the reverse (Plate XII, Figs. 2 and 3). They show a number of new combinations of the groups of pellets used to differentiate the issues, and there are a number of interesting variants in the treatment of the head of Demeter and the horse. This acquisition doubles the number of coins of this class in the Museum

collection. The coins come from a hoard found in Sardinia in 1924, which must have been buried at the time of the Roman occupation of the island after the First Punic War. G. F. H.

23. COINS OF THE ROMAN EMPERORS TACITUS AND FLORIANUS.

BY the purchase of the Naville collection of coins of the Roman Emperor Tacitus and his brother Florianus, who reigned for about nine months in A.D. 275–6, the Museum has acquired over 1,100 new varieties of the coinage of these emperors, which more than quadruples the collection. Many of the pieces are of considerable rarity, notably the two aurei of Tacitus (Plate XII, Fig. 4) and two quinarii, one of each emperor. The majority of the coins are struck in the debased bullion which passed for silver at the time, and illustrate almost all the known issues of the imperial mints. The collection is especially strong in issues of the eastern mints, hitherto poorly represented in the national collection (Plate XII, Figs. 5 and 6). G. F. H.

24. CERAMIC ACQUISITIONS.

THERE were several noteworthy additions to the ceramic collections in April. A small T'ang pottery ewer with loop handles, monster-mask spout and blue glaze, and a Ming blue and white bowl with the mark of the Ch'êng Hua period (1465–87) deserve a passing mention.

More important for ceramic study is a large Persian pottery bowl of sandy white ware with opaque cream glaze and decoration in golden brown lustre relieved by a single splash of turquoise blue. The ornament consists of medallions of birds and arabesque foliage, rather roughly executed, and bands of carefully etched Naskhi inscriptions of a poetical nature, one of which contains the date 606 A.H. (= A.D. 1209/10). Dated examples of lustre ware of so early a period are extremely rare, and the date as well as the nature of the ware leave little room for doubt that this bowl belongs to the Rhages family. Two other Near Eastern acquisitions are a ninth-century basin of Mesopotamian lustred ware, similar to that found at

XII. GREEK, CARTHAGINIAN, AND ROMAN COINS

(Enlarged about 5 : 4)

XIII. AN EARLY CHINESE VASE

Samarra, and an attractive thirteenth-century bowl painted with a lion among foliage in blue and black.

Plate XIII illustrates one side of an early Chinese vase of remarkable character. The dark, slaty-grey ware dressed with white slip and coloured with red, green, and other pigments, now scarcely visible owing to the loess accretions which have formed during burial, is familiar from the Wei tomb pottery; but the decoration, formed in high relief by cutting away the ground round the figures, is of a kind hitherto unknown to us. Height 9·4 in.; diameter 13·3 in.

The subject of the lower register, a horse-carriage followed and preceded by mounted men, recalls scenes on the Han carved stone slabs of Shantung, though the rendering of the figures is materially different. The upper register contains the familiar representation of Shên Nung and Fu Hsi, mythical rulers of China, with their lower extremities intertwined; a two-headed figure; and human-headed animals pursued by a running monster with bird head and wings and another with animal head, both of which are wearing boots.

Further study will be necessary to explain all the iconography of this vase. With regard to its age, the material points to the Six Dynasties period (A.D. 280–589), while the peculiar tailed cap worn on the human heads suggests a date in the fifth century.

Plate XIV shows a pottery vessel of a very different kind, but with hardly less marked peculiarities. It is a tyg, or posset-pot (height 7·4 in.), with two handles and two sucking-spouts, between which, standing on a ledge, are four couples in full relief. The material of the pot is a red ware, coated with white slip, through which the ornamental details and inscriptions have been incised with a pointed instrument, and covered with a transparent lead glaze of yellowish tone. An inscription below the lip is interrupted by a break which has been restored; but it appears again below the ledge, and reads:

Com sit adoun and mery bee
And think [*sic*] my masters curtesee. 1682.

The ware is similar to that of the large harvest jug and other West Country specimens in Bay X, and it may be of Barnstaple make.

R. L. H.

25. MANCALA-BOARD FROM DAHOMEY.

THE Ethnographical Section has recently acquired an unusually ornamental *mancala*-board from Dahomey, West Africa (Plate XV *a*). The game, known generically as *mancala* (it has other local names), appears to have been introduced into Africa by the Arabs, and spread rapidly over the continent. It is a primitive variety of backgammon and is played with counters, which are distributed, according to certain rules, in the depressions on the board. There is considerable local variation in the method of play and in the form of the board. The specimen figured is one of the simpler variety, with a double row each of six 'cups'; but some specimens show a quadruple row.

The board is cut from solid wood, with an open-work base having six 'supporters' on each side. These represent (from left to right of the illustration) a man blowing a whistle, two women, a man riding a horse, a monkey, and a male figure in profile. The carving is in the best West African style, and the specimen is obviously of some considerable age. The length over all is 23½ inches. Both as regards technique and design it is an admirable example of primitive wood-carving. T. A. J.

26. A WOODEN FOOD-TROUGH FROM SANTA CRUZ.

BY the generosity of Mr. D. Lloyd Francis of Auckland, N.Z., a fine example of a colossal food-trough from Ova-ova, one of the Reef Islands in the north of the Santa Cruz group, has been added to the Ethnographical collections from Melanesia (see Plate XV *b*). This specimen, which measures 8½ feet in length, nearly 2½ feet (28 inches) in breadth, and 1½ feet in height, and is evidently of some age, has been cut out of a solid piece of hard wood. The marks of the tooling, which are very clearly seen on the interior, show that the tool used was most probably an adze with a shell (terebra?) blade having a curved, gouge-like edge—an implement characteristic of these islands before the introduction of metal by the white man. In shape the trough is roughly rectangular, with slightly bellying sides, and the ends inclining outwards from base to rim. At the ends project handles terminating in a down-turned 'beak' (one

XIV. A WEST-COUNTRY POSSET-POT

XV *a*. A MANCALA-BOARD FROM DAHOMEY

XV *b*. MELANESIAN FOOD-TROUGH

of them somewhat damaged by age), perhaps derived from a bird-form, such as is common in the decorative art of this region. At each of the angles is a notched ridge running from base to rim. The two long sides are provided just below their rims with a flange running almost their full length, below which is a band of 'lambrequin' ornament in relief. This ornament consists of a row of six and seven semi-circular loops respectively, alternating with vertical triple-bars or 'triglyphs', the whole composition rather suggestive of the classical 'egg and dart' design. As this is probably a unique example of such a design in Santa Cruz, one is tempted to suppose that it might have been copied from some European model—an explanation which does not seem unreasonably far-fetched when we remember that the famous Spanish navigator Mendaña founded a colony, albeit short-lived and ill-fated, in Santa Cruz at the height of the Renaissance period in 1595. Adjoining the end of this lambrequin design on one side, and having almost the air of an afterthought, is a double-fish design quite typical of Santa Cruz decorative art.

Large food-troughs of this kind are not uncommon from the Solomon Islands, but no example from the Santa Cruz group appears to have been recorded hitherto.

The following information with regard to the 'trough' has been kindly supplied by Dr. W. G. Ivens. It was called 'taplonba' = coco-nut branch. It had a sacred character, and was kept in the men's house ('saplau') when not in use. Yams, first roasted separately, were pounded in it and then mixed with coco-nut oil to produce 'yam-mash'. This was set out with the rest of the food on the occasion of feasts at weddings and funerals. The natives knew nothing of its history, but believed it to be very old. H. J. B.

27. OTHER GIFTS.

AMONG gifts, not already mentioned, received by the Trustees during the past quarter, the following may be specially noticed:

Facsimiles of the Washington papyrus MS. of the Minor Prophets in Greek, and the Berlin papyrus MS. of Genesis, presented by the University of Michigan.

Transcripts of the parish register of Aldeburgh, 1558–1600, the

Chamberlain's Account-Book, 1566–93, and the Corporation Letter-Book, 1625–61, made by the late Arthur Thomas Winn, and presented by his widow.

Charters (about 130) relating chiefly to the Rawle family of St. Juliot, co. Cornwall, thirteenth to eighteenth centuries, presented by Mrs. Allan-Clerk.

Four engravings by John Pye, bequeathed by Miss E. M. Walker.

Collection of proof engravings by Francis Holl (1815–84), presented by Mrs. Edgar Holl, daughter-in-law of the engraver.

Painted wooden model boat, with cabin and rowers, of the XIth Dynasty of Egypt, *c.* 2200 B.C.; presented in memory of the late Evelyn, Lady McIlwraith, by her executor.

Egyptian needle or awl of glass, probably XVIIIth Dynasty, unique, presented by the Rt. Hon. General Sir John Maxwell, G.C.B.

Quartzite strike-a-light, of Scandinavian type, *c.* A.D. 300–500, found near Sandringham, presented by R. Howlett, Esq.

Implements of late Mousterian age, found with skull at Gibraltar by the donor; presented by Miss D. A. G. Garrod.

Anglian cinerary urn, found (with others now in the Grantham Museum) in a mound on the top of Loveden Hill, co. Lincs.; presented by Lord Brownlow.

Three specimens of early Persian pottery, namely, a Rhages bowl with pierced border, a Rakka dish with black ornament under a turquoise-blue glaze, and a camel with turquoise glaze, twelfth or thirteenth century, presented by H. Van den Bergh, Esq., through the National Art Collections Fund.

Chinese porcelain vase of the K'ang Hsi period (1662–1722), with turquoise glaze, a peculiarly beautiful specimen; deposited on indefinite loan by J. H. P. Chitty, Esq.

Archaeological collections from British Honduras, presented by P. J. A. Hamilton, Esq.

Ethnographical series from various parts of Africa, presented by Major P. H. G. Powell-Cotton.

Ethnographical series from the Naga tribes, Assam, presented by Mrs. E. M. Fitz-Adam Ormiston in memory of G. A. Fitz-Adam Ormiston, Esq.

Electrum stater of Eupator, King of Bosporus (A.D. 155–171), silver tetradrachm of Seleucus II of Syria (246–226 B.C.), and bronze coin of Mesembria in Thrace of the Emperor Philippus Junior, presented by Capt. E. G. Spencer-Churchill.

Ten silver and 278 copper or bronze coins found in excavations at Richborough; presented by H.M. Commissioners of Works.

Corpus Nummorum Italiae, vol. x, presented by H.M. the King of Italy.

EXHIBITIONS

THE Dürer Exhibition, arranged to celebrate the fourth centenary of the artist's death, on 6 April 1528, contains 482 numbers, which are described in a special guide. There was not space for the whole of the very rich collection of Dürer's woodcuts in the department to be shown, but the selection occupies over 150 frames, in addition to a show-case containing illustrated books and a selection of original wood-blocks by Dürer. A group of very rare early works, which are not yet unanimously ascribed to Dürer and, in any case, precede the period at which he began to sign his blocks, leads up to the recognized masterpieces, nearly all of which are in the collection.

The set of engravings is complete, with the exception of three, two of which are unique, while the third is known in three impressions only. The quality is for the most part very fine, but there is room for improvement in some cases.

The special strength of the Museum collection lies, of course, in the very large number of Dürer's drawings which it possesses: both his very early period and his last years are strongly represented. The drawings here exhibited as Dürer's own work number no less than 132, followed by four which have some claim to be regarded as being by his hand. A notable drawing, rarely seen because, on account of its great height, it is normally kept folded, is the water-colour design for the 'Great Column' (about 1515), surmounted by a satyr. The very rare woodcut made from it (also normally folded up) is now exhibited side by side with the original drawing in one frame, and the pair are most effective as a specimen of fine decorative design in Renaissance taste. One of the most remarkable drawings,

also of exceptional size, and therefore comparatively little known, is the very much earlier design for a Gothic table ornament in the shape of a fountain spouting jets of wine, enriched with a multitude of little figures and decorative foliage.

The drawings by Dürer are followed by about forty to illustrate the work of Dürer's immediate predecessors, Schongauer, Wolgemut, and the Bamberg artist Katzheimer, and that of his contemporaries and pupils at Nuremberg. Among these Schäufelein and Hans Sebald Beham are especially well represented, and there are also fine examples of Springinklee and Hans von Kulmbach.

In an adjoining section of the gallery another centenary, that of Goya (d. 16 April 1828), is commemorated by an exhibition of a selection of his drawings and prints. The former include the famous red-chalk portrait of the Duke of Wellington, a fine equestrian couple, and the pen-and-ink study for the etching 'Le Garrotté'. The etchings open with a selection of the subjects etched after Velazquez, with examples of G. B. Tiepolo to show whence his early manner was derived, and every group of Goya's etchings is represented by some specimens. The Museum has some fine impressions of Goya's very rare lithographs, and eight of these, including the famous 'Taureaux de Bordeaux', are now displayed. C. D.

RECENT PUBLICATIONS.

THE fourth part of *Reproductions from Illuminated Manuscripts* supplements the three series issued under the editorship of Sir George Warner in the years 1907–8, and reprinted in 1910 and again in 1923–5. Each series consists of fifty plates in monochrome, in small quarto format. The price before the war was five shillings, and the reprint after the war was raised to six; for the new part it is necessary to charge seven shillings and sixpence. On the other hand, photographic processes have improved, so that the purchaser gets even better value for his money. Of the fifty plates in the new part, seventeen are from MSS. which have been acquired since the date of the original publication, including such notable accessions as the St. Omer Psalter, of the East Anglian school, presented by Mr. H. Yates Thompson; the Sainte Abbaye MS., in the finest French

style of about the same date, from the library of the same collector; the Life of St. Cuthbert, also from the same source, purchased with the assistance of the National Art-Collections Fund; and the fine Bruges Psalter and other MSS. from the Huth Bequest. The remaining thirty-three are from MSS. previously in the Museum but not reproduced in the original selection, including such notable MSS. as the St. Augustine Psalter, the Alcuin Bible, the Harley copy of the Utrecht Psalter, the Beatus Apocalypse, the Matthew Paris drawing of himself kneeling at the feet of the Virgin, the curious MS. attributed to 'the monk of Hyères', the charter of Ludovico Sforza, the illustration of the Tower of London in the Poems of Charles of Orleans, and others hardly less notable. All schools of art are represented, so that this part by itself covers much (though not all) of the history of manuscript illumination.

* *

The collections presented and bequeathed to the Museum by Sir Wollaston Franks were far too extensive and too varied to be shown together in a single room or recorded in a single catalogue. The indebtedness of the Museum to his liberality and scholarship is acknowledged in hundreds of labels in various parts of the exhibition galleries; but an attempt has been made to provide a centre for this acknowledgement by devoting to his memory the alcove at the western end of the long gallery on the ground-floor of King Edward's Building (balancing the Waddesdon Collection at the east end), and by a volume containing a *Catalogue of the Silver Plate, mediaeval and later, bequeathed to the British Museum by Sir Augustus Wollaston Franks, K.C.B., with selected examples from other sources.* This catalogue was begun, over twenty years ago, by Sir Hercules Read; it has been completed by Mr. A. B. Tonnochy. The title is more comprehensive than the present work, which is confined to bowls and drinking-cups in wood and metal, or in which wood or metal forms the principal feature. It includes several mazers, some ecclesiastical plate, a number of tankards, among which that formerly belonging to Lord Burghley is the best known; the Goodriche Cup and the Astor Tankard; a fine *nef*; a globe cup from the Carlisle

Collection; two highly interesting silver bowls of the Carolingian period; and, among the objects not belonging to the Franks Bequest, a German covered beaker with niello work, and the well-known Bacon Cup bequeathed by Mrs. Edmond Wodehouse. The volume contains sixty-two plates, besides text-illustrations.

* *

The series of publications of the Joint Expedition of the British Museum and of the Museum of the University of Pennsylvania to Mesopotamia, which began with the volume on Tell al-'Ubaid (QUARTERLY, ii, p. 35), has followed this with a first volume of texts (*Ur Excavations: Texts, Part I; Royal Inscriptions*, by C. J. Gadd and L. Legrain, with contributions by Sidney Smith and E. R. Burrows). The texts include dedicatory inscriptions of all sorts by kings and courtiers, from Entemena of the Lagashite dynasty to Cyrus. The text volume is accompanied by a portfolio of plates.

* *

The revision of the Guide to the Exhibited Manuscripts has been completed by the appearance of a new edition of Part I. This includes the Historical and Literary Autographs, with the Autograph Literary Works, which are exhibited in the Manuscript Saloon. The selection of autographs has been overhauled, and some recent acquisitions added, including new letters of Canning, Wellington, and George IV from the Liverpool Papers, and of Wellington and Queen Victoria from the Peel Papers; with letters of William Collins, Jane Austen, Shelley, Darwin, and Dickens, and autograph literary works by Jane Austen, Dickens, George Eliot, Browning, Meredith, Doughty, and Thomas Hardy.

NOTE

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